

THE CITATION



THE OFFICIAL NEWSLETTER OF THE NATIONAL SPORTING LIBRARY & MUSEUM

INSIDE:

WELCOME NSLM'S NEW
EXECUTIVE DIRECTOR

AN ADVENTURE
IN ENGLAND

ALFRED MUNNINGS,
OR HOW TO UNBOX
ON BOXING DAY

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FROM THE EXECUTIVE DIRECTOR

Dear Friends,

I am excited to begin my tenure as Executive Director of the National Sporting Library and Museum by introducing you to our redesigned newsletter, *The Citation*.

Great things are happening at the NSLM in 2019 starting with three amazing new exhibitions that will open this spring. *Deconstructed: NSLM Sporting Screen* and *NSLMology: The Science of Sporting Art* open in April and explore important works in the NSLM art collection through the lenses of history and science. In May, we present *Canter and Crawl: The Glass Sculpture of Joan Danziger*, a solo show of contemporary works in metal and glass.

In addition to these exhibitions, we will present interesting and informative educational programs, such as our popular Coffee with the Curator series as well as unique events including an upcoming falconry demonstration. We are also excited that this year will mark the fifth anniversary of our Open Late concert series.

This fall, we look forward to *Leading the Field: Ellen Emmett Rand*, an exhibition of sporting works by one of the first successful and professional female artists in the United States. A lifelong equestrian, Rand was active in American foxhunting circles and significant within the context of sporting history and culture during the first half of the 20th century.

As described in our articles on pages 12 through 15, we recently received two new paintings by the legendary sporting artist, Sir Alfred J. Munnings. We were also gifted 160 historic equine photographs from Judith and Jo Tartt, Jr. The Munnings works will go on view in our permanent collection galleries this spring, and a selection of the photographs from the Tartt collection will be presented in *NSLMology: The Science of Sporting Art* opening in April.

I am grateful for the warm welcome I've received from our members and the Middleburg community and am thrilled to join this dynamic organization. My door is always open so please stop by and say hello on your next visit to our campus.

Sincerely,

A handwritten signature in blue ink that reads "Elizabeth von Hassell".

Elizabeth von Hassell
Executive Director

NATIONAL SPORTING LIBRARY & MUSEUM NEWSLETTER

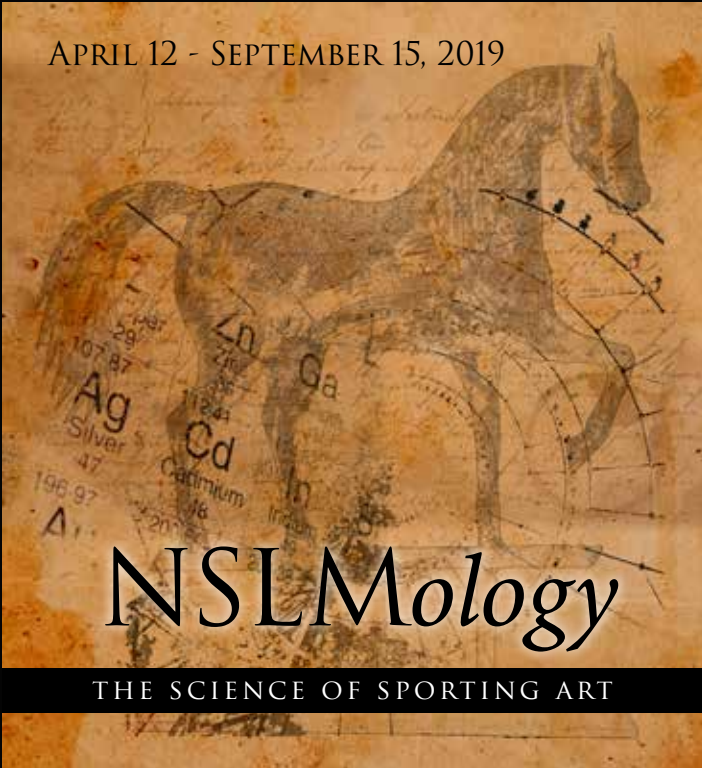
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EXHIBITIONS

Opening Spring 2019

APRIL 12 - SEPTEMBER 15, 2019



DECONSTRUCTED

The NSLM Sporting Screen

APRIL 12 - SEPTEMBER 15, 2019



CENTER



 crawling
The Glass Sculpture of Joan Danziger

May 17, 2019 - Jan. 5, 2020



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Have you ever had an experience that you knew would impact you for the rest of your life? Little did I know that being accepted into the Attingham Trust's *The Horse and the Country House* course would be one of those experiences: "This intensive, ten-day study programme, will examine the country house as a setting for outdoor pursuits, such as hunting and racing, and as a focus for horse-drawn travel." After returning from the two-week program in England at the end of September, this verbiage turned out to be an understatement. It was not only the most intensive, but the most immersive and well-planned course I have ever taken.

Days were filled to the brim with outstanding private tours and

events at diverse venues in East Anglia and Yorkshire, from generationally-held private country houses to National Trust properties and museums, with a special focus on every stable and carriage house along the way; all were selected to build on one another, from one day to the next. The visits were framed by well-presented lectures. Speakers included Christopher Garibaldi, Director of National Heritage Centre for Horseracing and Sporting Art, who spoke about the history of Newmarket and horse racing; Sally Goodsir, Assistant Curator of Decorative Arts at Royal Collection Trust, who shared fascinating details about the Royal Mews at Buckingham Palace; and Dr. Karen Watts, Curator Emeritus of the Royal Armories, who discussed the history of the armored horse and horsemanship. These

An *Adventure* in England

BY CLAUDIA PFEIFFER
GEORGE L. OHRSTROM, JR. CURATOR

experiences were tailored toward stimulating conversation and ideas among the approximately thirty international course participants which included museum professionals, previous NSLM John H. Daniels Fellows, other scholars, and business professionals - each with a unique perspective to bring to the table. There was also much more (delicious) food than is advisable. (I ate far more “bangers and mash” with onion gravy than I care to admit.)

We began our whirlwind trip in Newmarket, the mecca of British horseracing, staying at the historic Jockey Club founded in the mid-18th century and overflowing with sporting art. Private visits to the National Heritage Center for Horseracing

and Sporting Art, The Gallops training ground, trainers’ yards, and stud farms highlighted over three centuries of tradition in breeding, racing, and art. The museum, for example, has on view a painting by John Wootton, *Queen Anne and her Entourage on Warren Hill, Newmarket*, c. 1707 – 1713. The exaggerated slope of the composition in no way diminished the goosebumps I felt standing in the grass watching horses and jockeys train on that very same hill over three-hundred years later. We also had a private tour with revered trainer Sir Mark Prescott, Bt, who has trained over 1,300 winners at Heath House, a facility replete with an outdoor horse swimming pool that would make any Olympic swimmer jealous. Another



highlight was a visit to Sheik Mohammed bin Rashid Al Maktoum's Dalham Hall Stud, a global breeding operation. There, we got to spend time with Dubawi, the top earning stallion that has sired 100 Group winners, and other premiere stallions standing at stud.

Not surprisingly, the Munnings Art Museum in Dedham, the location of the former home of famed sporting artist Sir Alfred Munnings and his wife Violet, was a tour to which I looked forward with anticipation. We were invited for a private viewing of Castle House with 150 works displayed chronologically, Munnings' studio, the archives, and a tented reception. Director Jenny Hand and staff truly made us imagine that we were honored guests of the Munnings.

At Euston Hall and Pleasure Grounds, we were again made to feel like cherished guests during an intimate visit. The 6,200-acre property was inspiring, emphasizing the tradition of the English country house while serving as a sustainable model for the present and future. The 12th Duke and Duchess of Grafton undertook the painstaking conservation and restoration of the grounds and house beginning in 2012. As we strolled the property, the Duke spoke with pride of reestablishing waterways designed in centuries past and the regional breeds being kept by the family - the Red Poll cattle, Suffolk sheep, and the Suffolk Punch, now a very rare heavy horse breed. In the timelessly-restored interior, the Duchess expanded on their magnificent art collection and the rich, multi-generational history that the works represent.

We visited several other exclusive country houses, including Hovingham Hall in Yorkshire, where we were equally treated with private receptions and jaw-dropping tours of British sporting art by every major artist you can imagine - Stubbs, Wootton, Herring, Alken, Ferneley, and Munnings, just to name a few. At Birdsall House in Yorkshire, huntsman Charles Carter of the Middleton Hunt even met us for a

one-on-one experience with the hounds, which were more than happy to receive all of the pats and attention that were lavished upon them.

We also ventured to Bolsover Castle in Derbyshire, where we were treated to a private reenactment of manège (the predecessor of modern dressage) riding and training in the historic riding house. The demonstration brought once-static 16th- and 17th-century riding manual illustrations to life. The much smaller area ably navigated by the Spanish horse breeds was also a striking contrast to the showing the day before by Team GBR squad para-equestrian dressage rider Charlotte Cundall at the Bishop Burton College arena.

During the discussion after the manège demonstration, Dominic Sewell was asked how he trained his horses. He





Panorama of Castle Howard, York.

answered that the “excellent translation of Frederico Grisone’s *Gli Ordini di Cavalcare* by Elizabeth Tobey” with practical descriptions was instrumental in deciphering the antiquated techniques. It gave me chills. Tobey was the National Sporting Library & Museum’s first John H. Daniels Fellow in 2007. Her research of the Library’s 1550 first edition *Grisone* – the first manual on manège riding – and others led to her translated and annotated version published in 2014 along with translator and co-author Federica Deigan.

To see the product of scholarship developed at NSLM in practice was awe-inspiring, and brought the trip full circle for me. These are just some of the many moments over the entire experience that reminded me again and again why I fell in love with country life and its devotees, art, traditions, and culture so long ago. I am humbled and honored by the two private sponsors who made this trip possible. Their support gave me the opportunity to be enriched by such diverse and invigorating participants and presenters who all generously shared their unique perspectives on the horse and the country house. It is an experience I will always cherish, and it will have a lifelong impact on how I interpret sporting art and history. 🍷



Above: Manège demonstration by Dominic Sewell at the Bolsover Castle riding house.
Right: View from the lounge at Beverley Racecourse, Beverley.





NSLM WELCOMES ELIZABETH VON HASSELL

“We are thrilled to welcome Elizabeth and look forward to working with her.”

– Dr. Manuel H. Johnson,
Chairman of the NSLM Board of Directors

The National Sporting Library & Museum is excited to announce that Elizabeth von Hassell has joined the NSLM team as our new Executive Director. Elizabeth comes to us from James Madison’s *Montpelier*, where she served as Director of Development. Kat Imhoff, President and CEO of Montpelier said “Elizabeth will always be considered a member of the Montpelier family, but her energy, enthusiasm, and plain out-right fun spirit will be missed on a daily basis by all. We look forward, however, to partnering with the NSLM to promote conservation and other opportunities to support their and our work in the Piedmont. During Elizabeth’s tenure at Montpelier, she raised over \$45 million, and we saw a significant increase in membership and engagement due to her drive, energy, and dedication.”

Born in Winchester, Elizabeth is an active member of the local community. She serves on the Board of the Journey through Hallowed Ground and previously served on the boards of the Preservation Alliance of Virginia, Millwood Country Club, Long Branch Historic Home and Gardens, Thoroughbred Retirement Foundation, Old Chatham Hunt Club, and the Lost Brigade Wounded Warrior Foundation.

A lifelong equestrian, as well as a fly fishing and shooting enthusiast, Elizabeth is a passionate practitioner of many of

the sports integral to NSLM’s mission. “Loving nature and the outdoors made the pursuit of traditional field sports a significant part of my life. This combined with my deep appreciation for the art and literature associated with these sporting traditions makes my new position both a privilege and an exciting opportunity. I also look forward to the NSLM partnering with other organizations to help preserve the open space and beautiful countryside that make these pursuits possible. Moving back to the area, reconnecting with friends and meeting so many enthusiastic supporters of the NSLM has been fantastic. I am excited about helping the NSLM grow its membership and increase regional and national awareness to new levels.”

Elizabeth raised her sons, William (21) and Christian (24), on a farm in Clarke County, where they inherited her love for country sports and open space. William, a graduate of the Woodberry Forest School, is currently in his third year at Rhodes College, while Christian, a graduate of Episcopal High School and Washington and Lee University, works for a solar energy start-up in New York City. Elizabeth currently lives in Rectortown with her two dogs, a corgi named Waldo and Carmen, her puggle. In her spare time Elizabeth enjoys riding, playing tennis as well as hiking, fishing, and pursuing other outdoor activities. 🐾



Photo by: Janet Hitchen

the journal

Recent news and updates from the Library & Museum

JOHN H. DANIELS FELLOWS TAKE HISTORY INTO THEIR OWN HANDS

Named in honor of sportsman and book collector John H. Daniels, the John H. Daniels Fellowship Program has supported over 60 scholars and writers since 2007. Fellows often journey to Middleburg from out-of-state or even from abroad to study NSLM's unique Library collection, which boasts volumes printed as early as 1523. The Fellows joining us in 2019 will carry on NSLM's proud tradition of scholarship and publication:

Katrin Boniface, PhD, student at the University of California, Riverside, returns to Middleburg this year for her second John H. Daniels Fellowship. This term's project is entitled, "Manufacturing the Horse" and will delve into practices of heredity and genetics before Gregory Mendel's "discovery" of heritable traits in 1866. The resulting material will first be published in *Humanimalia*, and also developed into a doctoral thesis and book.

Charles "Chuck" Caramello, PhD, Professor of English at the University of Maryland, recently published a book on 18th-century equitation based on research conducted at NSLM. This year, he

changes focus to study "Riding Between the Wars: Profiles in Equitation." The ambitious project includes profiling five great equitation riders of the interwar period (McTaggart, Bloodgood, Santini, Littauer, and Chamberlin), and goes on to study great horsemen and women in the field and in the manège. Caramello plans to publish a book from this research as well.

David Gerleman, PhD, Professor of History at George Mason University, was awarded his first John H. Daniels Fellowship in 2019 to complete his manuscript, "History on the Hoof: America's 19th Century Horse Culture and the Coming of the Civil War, 1850-1865." NSLM's collections of sporting periodicals, horse journals, and volumes on early equine management will shed light on the differences between Northern and Southern horse owners and breeders. 🐾

You can support ongoing scholarship in equestrian, angling, and turf and field sports by donating to the John H. Daniels Fellowship Fund.

HOW MR. ED KILLED HORSE RACING

This spring, Dr. Jonathan Silverman of University of Massachusetts Lowell returns to Middleburg to share his research. As a 2013-2014 John H. Daniels Fellow at NSLM, Silverman studied racing culture and history in the Library's considerable collection of sporting journals. Some of these periodicals, like *Spirit of the Times*, commonly posted race information alongside theater news and reviews. Since the 18th century, horse racing has been a leisure activity in America, and Silverman observes that "the way people wrote about horses was very similar to how they talked about machines." But sometime during the 20th century, that perspective shifted.



Silverman suggests that as people became less dependent on them for work, horses became elevated as pets or members of the family. With the advent of television characters like Lassie and Mr. Ed, the relationship between people and animals took on new meaning, specifically with their ability to communicate. "Lassie and Mr. Ed are not really talking to us," Silverman laughs, "but anyone with a pet knows they have conversations."

The breeding and racing industries encourage productive conversations about the role of racing as an ethical, fundamentally American sport, but it has struggled over the last 30 to 40 years, nonetheless. Is Mr. Ed to blame? Hear Dr. Silverman's take on Thursday, March 21 at NSLM. 🐾

Photo: By Christopher Michel - Mr Ed, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=24811203>



FOR MORE INFORMATION OR TO RSVP TO THESE AND OTHER PROGRAMS, CONTACT ANNE MARIE PAQUETTE, THE CLARICE & ROBERT H. SMITH EDUCATOR AT APAQUETTE@NATIONALSPORTING.ORG OR (540) 687-6542 X25

TRAVELING EXHIBITION BRINGS NSLM “OVER THE MOUNTAIN”

This May, the National Sporting Library & Museum will collaborate with the Clarke County Historical Association and Historic Long Branch to present an exhibition called *Saddle Up: The Horse in Sport and Art of Clarke County*, at Long Branch's historic mansion. The installation will focus on the rise of equestrian sport in Clarke County and the surrounding areas from the early 20th century to present day.

Of course, an understanding of modern-day equestrianism begins with consideration of its founding. Many historians believe the first American races were run in the streets and fields of Henrico County, Virginia, in 1674. Further north, Lord Fairfax came to Clarke County (then Frederick County) in 1749, and built his estate, Greenway Court. An avid foxhunter, he imported foxhounds from England to begin his own pack. Fairfax is often credited with turning the young surveyor George Washington on to foxhunting. The rest of Virginia followed suit. The area soon filled with Tidewater gentry “second sons” inheriting large acreages in the 18th century, and with them came Thoroughbred breeding and racing. Estates that you drive past even today - Milton Valley, Clay Hill, Carter Hall, Saratoga, and Rosemont - were active in breeding and hunting dating back to the earliest years of our own nation's formation.

The Civil War and a subsequent financial depression put a hold on racing and hunting across the Northern Piedmont and Shenandoah Valley in the mid-to-late 19th century. Men, including grooms, trainers, and stablehands, were lost on battlefields, and many families suffered losses, material

or otherwise. Nevertheless, Virginia's equestrian spirit did not take long to recover.

The end of the 19th century signaled a new dawn of Thoroughbred breeding and “Hunt Country” culture in Clarke County. The year of 1869 saw the reinstatement of the Upperville Colt and Horse Show, and in the 1880s, the Berryville Horse Show, was a popular venue for racing and other equestrian competitions. In 1888, Englishman Archibald Bevan became the first Master of Foxhounds for the newly created Blue Ridge Hunt. Subsequent Masters include successful breeder Kenneth Gilpin and one of NSLM's founders, Alexander Mackay-Smith. Additionally, the famous “Great Hound Match” rejuvenated foxhunting and brought a national spotlight to this area. This 1905 competition inspired a great number of equestrians to abandon the quickly urbanizing Long Island area and resettle along the Ashby Gap Turnpike. Colonial Revival mansions, including Scaleby and the newly restored Carter Hall in Millwood and North Hill near Berryville, played host to hunt breakfasts and to elegant and lively soirees for the Blue Ridge Hunt and other members of the equestrian community.

Today, equestrian sports including foxhunting, racing, steeplechasing, showing, and polo, continue to attract experts and enthusiasts alike to the rolling hills and stone-lined fields of Clarke County. *Saddle Up: The Horse in Sport and Art of Clarke County* opens at Long Branch on May 11, 2019. 🐾



Member and Donor Extraordinaire: Viviane Warren

Donor Profile



Viviane Warren stands front and center with guest speakers for 2017's spotlight program on fly-fishing, *Hooked!* Back row, left to right: Cody Barber, Jimmy Aliff, Alan Short, Jessica Callihan, and Scott Osborne.

A lifelong lover of literature and the outdoors, Viviane Warren first became involved with the National Sporting Library & Museum when she came to the Middleburg area about 20 years ago. At that time, she took a tour of the National Sporting Library in its former home in Vine Hill with then-Director Peter Winants. Since then, Viviane has been an increasingly active member of NSLM and of Middleburg's sporting community. She sees herself as a person who donates "work and interest" to projects, most notably 2015's Lady Masters of Foxhounds roundtable and 2017's day-long fly fishing program, *Hooked!* These and other events would not have been possible without her time and enthusiasm.

Viviane's passion for NSLM's mission has also inspired her to make several gifts that now make up her favorite pieces in our collection. When asked which work she loved most, Viviane launched into the story of how she came to donate Booth Malone's *Burrland Road, Orange County Hounds* (2017/2018) to the Museum art collection, "I walked up the stairs [at the American Academy of Equine Art show at Morven Park] and saw that wonderful painting with Reg Spreadborough and the Orange County Hounds. When I saw that, or when I see books that we don't have in the Library that I have in my own collection of old fish books [...] I know just what to do."

Viviane's other favorite pieces include her donated collection of Zane Grey's early 20th-century saltwater fly fishing books, and the bamboo fly rods that once belonged to Viviane's father-in-law. She remembers getting the "wonderful original Orvis rods" framed in California before donating them several years ago. "Actually," she recalls, "that was the first time I got personally engaged with gifts to the Library."

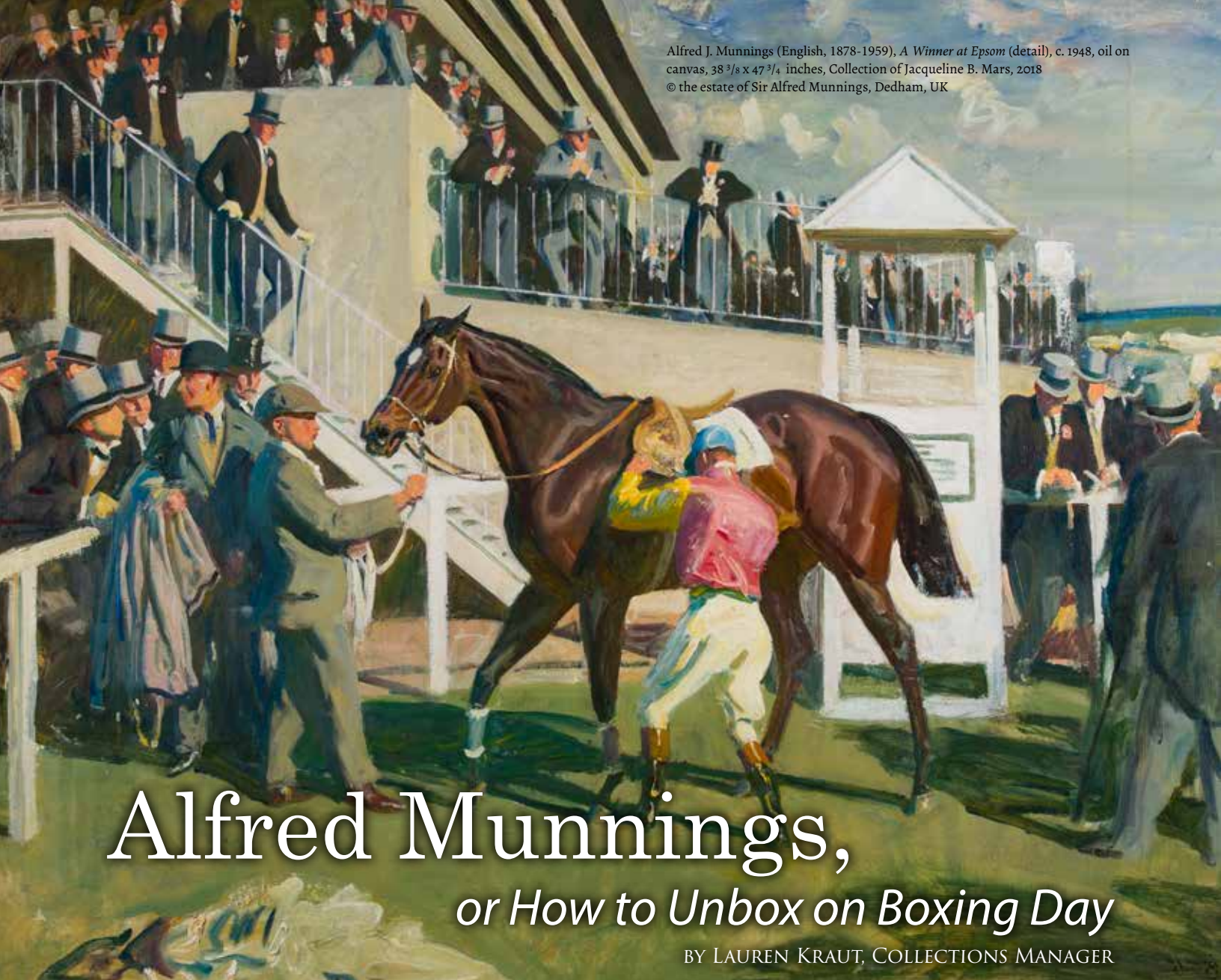
Other favorites include the Orange County Hounds trophies, like the *Alfred Hunt Perpetual Trophy*, which is no surprise, given that Viviane regularly checks out the trophy to have each new year's winners added to it. "I love being involved," Viviane says. She enjoys that the trophies are kept at NSLM in perpetuity, "so many more people will enjoy seeing them and who won what."

Of course with exhibitions, programs, and projects always coming up at NSLM, Viviane is eager to help make connections. She looks forward to "supporting and joining with NSLM for a big celebration" during *The Thrill of the Chase: The Steeplechase in Art* exhibition in 2020, as she is a member of the Board of the Middleburg Spring Races. In true Viviane fashion, she closed the interview looking forward to future endeavors with the words, "I'm available to volunteer."

Thank you, Viviane! 🍷



Booth Malone (American, b. 1950), *Burrland Road, Orange County Hounds* (detail), 2017/2018, oil on linen, 35 1/2 x 29 1/2 inches, National Sporting Library & Museum, Gift of Viviane M. Warren, 2017/2018



Alfred Munnings, *or How to Unbox on Boxing Day*

BY LAUREN KRAUT, COLLECTIONS MANAGER

This past holiday season was especially eventful at the National Sporting Library & Museum with the arrival of two paintings by Sir Alfred J. Munnings (English, 1878-1959), *A Winner at Epsom* and *Under Starter's Orders, Newmarket*.

In the morning of December 21, a crate containing *A Winner at Epsom* (c. 1948) arrived at the NSLM. Generously loaned by Mrs. Jacqueline B. Mars, Munnings depicts a jockey preparing to unsaddle the energetic, winning horse. The artist produced several iterations of this scene, beginning in 1931 with this version being painted over a decade later.

The jockey, in colorful cerise, blue, and yellow, stands in the middle with his back to the viewer. He seems to dance along with the horse as he attempts to unsaddle it. Surrounded by men in fashionable morning dress, the jockey provides some of the most dynamic color in the composition. Munnings' reputation as a master British Impressionist is evident. His treatment of light and shadow is seen most forcefully in the

muscles of the horse. The shadow on the back of the groom is also noteworthy. By adding a seemingly innocuous detail, a stronger sense of realism was created, which is helpful in a scene filled with faceless individuals.

Another striking aspect of this painting is how Munnings has captured the excitement of the spectators. The men have flocked to the fence to see this tradition of unsaddling in the winner's circle. Though we cannot see their faces or hear what they are saying, we get a sense of the buzz coursing through the crowd.

Friends of the museum may recognize *A Winner at Epsom* from the 2013 exhibition *Munnings: Out in the Open*. It was officially opened from its crate on December 26, Boxing Day, while NSLM staff looked on excitedly. We are pleased to welcome it back!

The second Munnings, *Under Starter's Orders, Newmarket* (c. 1947), arrived at the NSLM on the same day as the first.



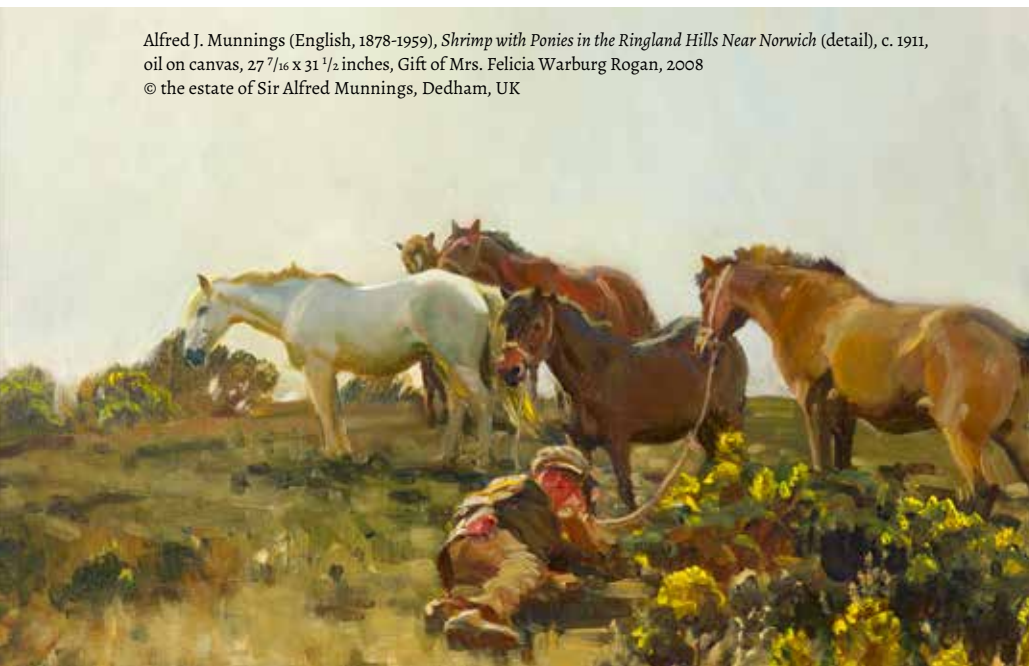
This painting was purchased with funds donated to the Museum by Mr. and Mrs. Clarke Ohrstrom; The MacDonald Family; Mrs. Frances M. Dulaney; Karin and Mark Ohrstrom; Mr. and Mrs. F. Turner Reuter, Jr.; the George L. Ohrstrom, Jr. Foundation; and other Anonymous Donors.

This oil painting shows jockeys and their horses as they haphazardly begin to gather at the start. The tension of the forthcoming race is reflected in the chaos of the clouds: the white brushstrokes go in every direction, much like the horses. Once again, Munnings proves himself the *plein-air* painter with the wonderful shadows on the ground, which are perhaps more dramatic than usual. In the summer of 1947, Munnings was able to continue to paint well into the evening due to the temporary two-hour daylight saving time Britain had instituted to help alleviate the fuel shortage. Additionally, we are treated to different angles of the horses, which allowed Munnings

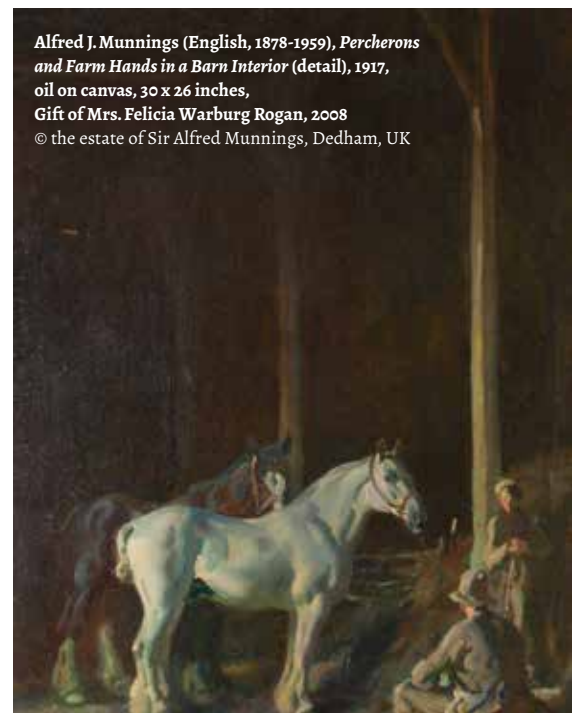
to illustrate his talent for perspective and anatomy. It is, perhaps, an oxymoron that an artist can depict such realism in an impressionistic painting, but Munnings himself was a contradiction. Even though he painted in the Impressionist style, he was vocal against the genre and other modernist art.

Munnings regularly attended horse races throughout his adult life, providing him with a wealth of inspiration. The subject matter is conducive to the open-air style that he was renowned for, and his paintings capture the spirit and liveliness of the moment. This spring, these new paintings will join two other Munnings owned by the NSLM and currently hanging in the galleries, *Shrimp with Ponies in the Ringland Hills near Norwich* (c. 1911) and *Percheron and Farm Hands in a Barn Interior* (c. 1917), both generously donated by Felicia Warburg Rogan in 2008. 🐾

Alfred J. Munnings (English, 1878-1959), *Shrimp with Ponies in the Ringland Hills Near Norwich* (detail), c. 1911, oil on canvas, 27 7/16 x 31 1/2 inches, Gift of Mrs. Felicia Warburg Rogan, 2008
© the estate of Sir Alfred Munnings, Dedham, UK



Alfred J. Munnings (English, 1878-1959), *Percherons and Farm Hands in a Barn Interior* (detail), 1917, oil on canvas, 30 x 26 inches, Gift of Mrs. Felicia Warburg Rogan, 2008
© the estate of Sir Alfred Munnings, Dedham, UK



Weird and Wonderful: Horse Photography Collection Donation

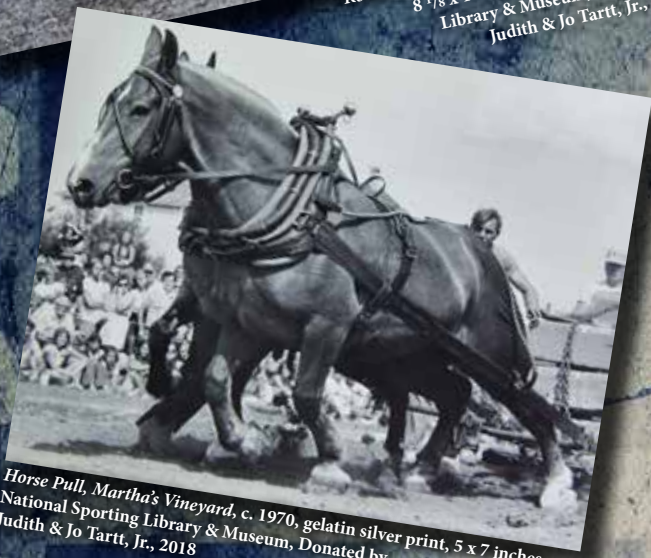
BY CLAUDIA PFEIFFER

GEORGE L. OHRSTROM, JR. CURATOR

Reprinted from the NSLM Blog: *Drawing Covert*



Ronald Reagan, c. 1960, gelatin silver print,
8 1/8 x 10 inches, National Sporting
Library & Museum, Donated by
Judith & Jo Tartt, Jr., 2018



Horse Pull, Martha's Vineyard, c. 1970, gelatin silver print, 5 x 7 inches,
National Sporting Library & Museum, Donated by
Judith & Jo Tartt, Jr., 2018



John Kennedy, Jr., 1971, gelatin silver print, 10 x 8 inches,
National Sporting Library & Museum, Donated by
Judith & Jo Tartt, Jr., 2018

What do a stuffed horse, Seattle Slew, the Black Stallion, and Ronald Reagan all have in common? Although the question may seem like the setup for the punchline to a joke, the answer is that they are among the far-ranging photographic subjects represented in the vintage and antique equine imagery recently donated to the National Sporting Library & Museum by Judith & Jo Tartt, Jr.

You may recall the loan exhibition in the Museum that ended in January 2018 titled *The Horse and the Camera: From the Judith & Jo Tartt, Jr. Photography Collection*. A subset of almost 70 tintypes, photogravures, albumen prints, gelatin silver prints, and collotypes from the 1870s to the 1960s were loaned by Judith and Jo Tartt from their 160-image collection of black and white photography to develop a narrative about technological advancements in cameras and resulting images; the evolution of equine sports photography; and the horse as the center of sport, work, and leisure. Among the highlights were early portraits, a stop-motion sequence of a horse and rider jumping by Eadweard Muybridge, two images of equestrian competition in the 1936 Berlin Olympics by Leni Riefenstahl, and an art photo of draft horses by Alfred Stieglitz.

The collection, however, is even deeper and broader than the topics explored in the exhibition. Lighthearted circus performers; heart-wrenching war horse casualties; souvenir carnival photos (yes, even with a stuffed horse); iconic celebrities; and a multitude of newsworthy races, racehorses, jockeys, and finishes pepper the collection.

How does a collection such as this come to exist? It is actually a sweet story. When they began courting, Jo, a photography expert and now-retired gallery owner, and Judith, a conservator and equestrian, began to build it together. In the 1990s, they started carefully amassing photographic images that featured equines as a combined interest. Their criteria were composition, quality, and uniqueness; and it shows. Each image adds a level of understanding of the relationship that humans intrinsically have with horses, while at the same time providing a "different angle," both in technical aspects of photography and in the context of the subjects captured.



Stymie (detail), 1959, gelatin silver print heightened with marker and gouache, 6 ½ x 8 ½ inches, National Sporting Library & Museum, Donated by Judith & Jo Tartt, Jr., 2018

Many are original gelatin silver prints by unknown photojournalists, some with accompanying wirephoto news service captions. It is easy to get lost in the multitude of these images: a 1971 photo of John F. Kennedy, Jr., at the age of 11, riding a pony and looking absolutely miserable in his hunt attire; a human “foxhunt” in 1937; an astounding show of power in a draft horse pull on Martha’s Vineyard in the 1970s; or a 1952 photo of jockey Johnny Longden weighing out for his almost unbelievable 3,995th race.

The photographic images may be “weird” to some and “wonderful” to others, but in total they are a most welcome addition to the National Sporting Library & Museum’s holdings. Working on the previous exhibition and programs with Judith and Jo Tartt was an amazing and enriching experience. Knowing that we were able to develop a mutual respect that led to their ultimate decision to donate this precious collection is the best gift of all. We look forward to the opportunity of researching these images further and interpreting them in a multitude of ways. Don’t miss some of them in the upcoming exhibition, *NSLMology: Science of Sporting Art*. Here’s to the “weird and wonderful.” 🐾

To read more of the blog, visit NationalSporting.org/blog

Winston Churchill, c. 1935, gelatin silver print, 5 x 7 inches, National Sporting Library & Museum, Donated by Judith & Jo Tartt, Jr., 2018



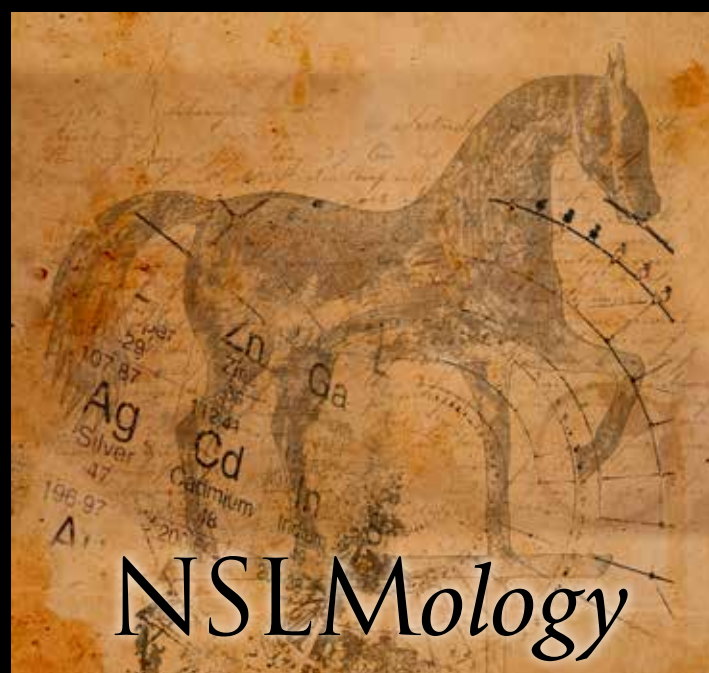
SPRING EXHIBITION PREVIEW

Spring is always an exciting time at the National Sporting Library & Museum. As more and more visitors re-emerge from their wintry hibernation, they are welcomed with new exhibitions that we have been busily planning during the quieter months. This year will be no exception with two exhibits developed from the permanent art collection opening on April 12 and a solo exhibition by contemporary sculptor Joan Danziger opening on May 17.

The first installation that will greet visitors as they enter the building is *Deconstructed: The NSLM Sporting Screen*. The four-panel decorative screen that was recently conserved will be showcased along with works on loan from Yale Center for British Art. The painstaking restoration was done by Deborah Parr, who has a Masters of Science in Art Conservation from the prestigious Winterthur-University of Delaware program and 25 years of experience in the field. She has a specialization in the treatment of painted surfaces such as the screen, a pastiche of prints and paintings with 18th-century horseracing themes on one side and images of classic equestrian on the other. Although the object is prominently inscribed "Invented by Tho^s. Butler and Executed at his House, Pall-Mall. London, 1753," it has raised questions among experts as to whether its creation actually dates back to Butler, an 18th-century printmaker, or is in fact a later construction. Both the conservation work and data from a pigment analysis will be presented in the exhibition and a talk by Parr at the opening reception. Her fascinating findings are an important opportunity to increase our scholastic understanding of this unique object's history.

The second permanent collection exhibition opening during the month of April is a collaboration between the NSLM's

Curatorial team and the Clarice and Robert H. Smith Educator Anne Marie Paquette. *NSLMology: The Science of Sporting Art* turns traditional interpretations of the genre of sporting art on its head. The title, a combination of the NSLM's acronym and the suffix "ology," may seem like a bit of a tongue twister at first, but with a little bit of practice, the play on words soon rolls off the tongue. The exhibition is divided into five sections – weather,



THE SCIENCE OF SPORTING ART

APRIL 12 - SEPTEMBER 15, 2019

ecology, motion, color theory, and chemistry – and was developed to foster understanding of some of the major scientific principles presented in the classroom. School groups are certainly encouraged, but the material is intended to be relatable to visitors of all ages. Immediately apparent in *NSLMology* is that a multitude of these ideas are evident in individual works. For example, a landscape might feature an identifiable cloud pattern, a recognizable habitat, and a unique color palette, while a bronze of a cow, at the same time, might present a discussion of selective breeding and bronze casting. Not only will the topics be fresh, but many of the paintings, works on paper, and sculptures will be on display in the Museum for the first time. A favorite is also sure to be a hands-on experience to create a zoetrope, a spinning circular device with slits used by pioneering stop-motion photographer Eadweard Muybridge (English, 1830-1904) to animate his series of animal locomotion photographs.

The third spring exhibition opening is in May. ***Canter and Crawl: The Glass Sculpture of Joan Danziger*** celebrates the sunshine with brilliant prisms of light and color. A sensory experience, Danziger, a DC-based artist of over forty years, creates her sculptures by building three-dimensional wire armatures, most intertwined with shards of stained glass that she has carefully scored and broken. Beetles from her *Inside the Underworld* series

DECONSTRUCTED

The NSLM Sporting Screen

APRIL 12 - SEPTEMBER 15, 2019



(after) Thomas Butler (English, c. 1730-1760), *Four-paneled Sporting Screen*, c. 1860, hand-colored engravings and oils on canvas on a wooden frame, 81 1/2 x 108 inches, Bequest of Sonia Phipps Seherr-Thoss, 2006

create a backdrop for Danziger's more recent exploration of the unrestrained horses born from her imagination. The jewel-like insects inspired by Egyptian scarab beetles hanging on the walls are juxtaposed against the horses that reflect the sculptor's long-time fascination with the nature of these spirited animals. The exhibition's catalog essayist, Elaine King, Professor Emerita of History of Art, Art Criticism and Museum Studies at Carnegie Mellon University, notes, "... Danziger's horses are not mere semblances of reality but are to be seen as distinct essences embodying each creature's magnificent verve." Pieces include *Riders of the Blue Spirit*, 2016, representing a dynamic pair of leaping steeds, and *Portrait*, 2018, which creates the illusion of the front half of a horse leaping out of a base. Her work draws the viewer into mystical, whimsical, and powerful subjects that challenge us to see beyond the boundaries of the sculptural form. Danziger's work is most definitely not sporting art; it celebrates the horse and redefines equine sculpture for the contemporary world. 🐾

CANTER & crawl

The Glass Sculpture of Joan Danziger



Joan Danziger (American, b. 1934), *Blue Beetle*, 2011, 32 x 31 x 6 inches

Joan Danziger (American, b. 1934), *Black Star*, 2016, metal armature, and glass, 32 x 48 x 17 inches

The National Sporting Library & Museum wishes to thank and recognize our corporate and individual members whose annual donations were received between January 1, 2018 and December 31, 2018. These contributions form the foundation of financial support for the NSLM's operations. We are grateful for gifts at all levels and thank our many donors and friends.

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ENDNOTES



The National Sporting Library & Museum is proud to announce our newest addition to the rare book collection, *Thoughts on Hunting in a Series of Familiar Letters to a Friend* by Peter Beckford. This volume, printed in 1820 and bound in red leather, is a double fore-edge painting. Fore-edge paintings are applied to the edges of the block and can only be seen when the pages are fanned. A double fore-edge has two paintings; one in either direction. This copy has paintings of a falconry scene and a foxhunting scene (pictured above). The volume was purchased for NSLM by Mrs. Frances Massey Dulaney, a member of the NSLM's Library and Book Acquisition Committee. We're delighted by this generous gift! 🐾

NSLM CALENDAR

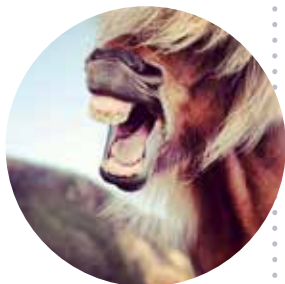
MARCH



Sunday Sketch

MAR. 3 | 2 - 4pm

Join us for a free sketching session in the Museum! Artists of all ages are invited to sketch. All materials are provided.



How Mr. Ed Killed Horseracing

MAR. 21 | 6 - 7:30pm

Enjoy a talk by former NSLM Fellow, Dr. Jonathan Silverman about his research into the horseracing industry. \$10 admission, free for NSLM members.

APRIL



EXHIBITION

APR. 12 - SEPT. 15, 2019

DECONSTRUCTED

The NSLM Sporting Screen

Conserving "Deconstructed"

APR. 12 | 6 - 8pm

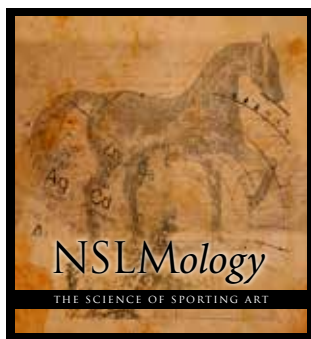
Conservator Debbie Parr describes how she restored NSLM's sporting screen, which includes both paintings and works on paper.

\$10 admission, free for NSLM members.

Coffee With the Curator

APR. 13 | 10 - 11:30am

Enjoy an informal coffee reception and tour of *Deconstructed: The NSLM Sporting Screen* with the George L. Ohrstrom, Jr. Curator, Claudia Pfeiffer. \$5 admission, free for NSLM members.



EXHIBITION

APR. 12 - SEPT. 15, 2019

NSLMology Open House

APR. 27 | 10:00am - 5:00pm

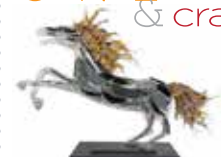
Come one, come all! Explore NSLM's STEAM-based exhibition with hands-on activities and takeaways for families and children. Free admission.

MAY

EXHIBITION

MAY 17, 2019 - JAN. 5, 2020

CANTER & CRAWL



Opening Tour & Talk

MAY 17 | 6 - 8pm

Evening tour and talk of *Canter & Crawl: The Glass Sculpture of Joan Danziger* with the artist. \$10 admission, free for NSLM members.

Coffee With the Curator

MAY 18 | 10 - 11:30am

Enjoy an informal coffee reception and tour of *Canter & Crawl: The Glass Sculpture of Joan Danziger* with NSLM's George L. Ohrstrom, Jr. Curator, Claudia Pfeiffer. \$5 admission, free for NSLM members.

Open Late Summer Concert

MAY 31 | 6 - 8pm

Enjoy a free concert with the Bryan Shepherd Country Band, food, beer & wine from local vendors, and FREE admission to the Museum!

OPEN LATE
FREE SUMMER CONCERTS

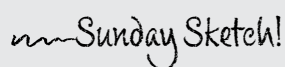


RECURRING PROGRAMS



Every Wednesday at 2pm

Once a week our NSLM staff give attendees a personalized peek at traveling exhibitions, new acquisitions, or permanent collection pieces. No reservations required; admission is free.



First Sunday of the Month

Join us for Sunday Sketch on the first Sunday of the month, from 2 - 4pm. Free event, supplies are provided.

NATIONALSPORTING.ORG

HOURS OF OPERATION

Wednesday - Sunday
10:00 am - 5:00 pm
Closed on federal holidays
Library: Free to the public

MUSEUM ADMISSION

NSLM Members: Free
Adults: \$10 Seniors (65 & older): \$8
Youth (13-18): \$8
Children (12 & under): Free
Free on Wednesdays and on the last Sunday of each month.

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